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CATALOGUE

OF THE

VALUABLE COLLECTION

OF

OIL PAINTINGS,

FORMERLY THE PRIVATE COLLECTION OF

W. P. WRIGHT, ESQ., OF NEW JERSEY,

NOW ON VIEW AT

845 BROADWAY, NEW YORK,

TO BE POSITIVELY SOLD AT

PUBLIC AUCTION

BY

HENRY H. LEEDS & MINER,

817 BROADWAY,

At Seven o'Clock,

On the Evening of MONDAY, MARCH 18th, 1867.

TERMS CASH—CURRENT FUNDS.

A deposit of **Ten per cent.** or more will be required from all purchasers, at the option of the Auctioneer, which deposit shall apply to all articles purchased at this sale.

All purchases must be paid for and the articles removed within twenty-four hours after the close of the sale, or the deposit will be forfeited, and the sale annulled, at the option of the Auctioneers. All reclamations must be made on or before 12 o'clock, M., of the day after the sale.

CATALOGUE.

FECHNER, E. Paris.

- 20
1. YOUNG STUDENT.

HUBBARD, R. W. New York.

- 5
2. SKETCH. *Opera*

RIJK, F. Amsterdam.

38.
42.
3. SHEEP.

4. THE OX-TEAM.

RAVEN, S. J. London.

- 16
5. CHURCH IN WHICH LATIMER PREACHED.

SUYDAM, J. A. New York.

210.
6. ON THE BEACH. *Beach (Palm)*

A little gem by this very favorite native artist.

ROSSITER, I. P. New York.

- 27
7 THE VENETIAN MAID.

RAILTON, F. J. London.

25. 8. NEAR PERSHORE—WORCESTERSHIRE.

OERTEL, J. A. New York.

50. 9. THE PHILOSOPHER.

TAIT, A. F. New York.

57.2 10. DEER STALKING IN THE HIGHLANDS.

YOUNGHEIM. Dusseldorf.

105. 11. BAY OF NAPLES. *E. W. Nash*

INNESS, GEORGE. New York.

220. 12. AUTUMN—Evening. *Paine* *Henry*

MALAPEAU. Paris.

20. 13. CHICKENS.

20. 14. RABBITS.

McENTEE, J. New York.

25. 15. AUTUMN. *Sprague*

LIPARINI, L. Venice.

270. 16. LAST HOURS OF MARINO FALIERO.

The Doge was in prayer with the monk in his private chapel in the ducal palace, and before being deprived of his ducal vestments, preparatory to being beheaded, his young wife implores pardon, for the last time, for having been the involuntary cause of his trial and death. He was beheaded 17th April, 1355.

MEYERHEIM, W. Berlin.

972
17. WINTER.

INNESS, GEORGE. New York.

30.
18. SUMMER—Rain Storm Clearing Off.

IMER, ED. Paris.

145.
19. ORIENTAL LANDSCAPE.

WEBBE, H. London.

330.
20. SHANKLIN—ISLE OF WIGHT.

AUFRAY, EDWARD ALPHONSE.

57
21. CASTLE OF CARDS.

LANG, LOUIS.

18.
22. PORTRAIT OF F. O. C. DARLEY.

MUSIN, F.

70.
23. MARINE VIEW.

HOYLE. New York.

150.
24. THE HIGHLANDS ON THE HUDSON.

This view of the river is taken from a little above West Point.

THIEL. Dusseldorf.

338.
25. THE SAVOYARDS.

Wesinger
40
WOLF. Dresden.

26. MOTHER AND CHILD.

105
WALTER, J. W.

27. FOREST SCENE.

32
WHITTREDGE, W. New York.

28. SKETCH.

70
LIFFERS, H. Antwerp.

29. EXTERIOR OF A DUTCH INN.

72 1/2 J. B. Brown
MUSIN, F.

30.—MARINE VIEW.

52
VAN BREE. Antwerp.

31. POULTRY DEALER. *Mc Miller*

MIGNOT, L. R. New York.

75
32! "AVE MARIA."

MOESLAGEN.

345
33. KITCHEN MAID *Horton*

MOREAU, CH. Paris.

82
34. THE YOUNG NURSE.

75000
20
20
5

70
Hugues
1

MADOU. Brussels.

35. THE CARD PLAYERS.

HUNTINGTON, D. New York.

295
305
55

36. PORTRAIT OF PROFESSOR SILLIMAN.

37. " " " S. F. B. MORSE.

38. " " " HARE. *W. H. Hare*

39¹ " " " HENRY.

HUGUET, CHARLES.

95

40. AN INTERIOR.

HOUBRAKEN, ARNOLD. Dort.

41. DEATH OF LUCRETIA.

145

The insult inflicted by Tarquin on this Roman Lady caused the expulsion of the Kings from Rome, which was thereafter a Republic. She lived until she informed her husband, and then killed herself.

KLEIN, WILLIAM. Dusseldorf.

77

42. LANDSCAPE.

HAYS, W. J. New York.

40

43. ALAS! POOR YORICK.

HART, WILLIAM. New York.

75

44. AUTUMN WOOD SCENE.

4000

How Stark 6

32

(86)

45. STUDY OF WILD FLOWERS.

This is a little curiosity in its way; showing a large amount of attentive study from Nature.

CROPSEY, J. F. New York.

200

46. TEMPLE OF VESTA.

These beautiful ruins are situated eighteen miles from Rome, overhanging the falls of the Anio. A very rich piece of coloring. One of the artist's finest earlier efforts.

INNESS, GEORGE.

440

X

46½. SUNSHINE AND SHADOW.

LAMBINET, EMILE. Paris.

740

X

47. THE HOMESTEAD.

The atmospheric effects of this picture, representing a cloudy, lowering day in the green spring-time, are unusually fine and true to Nature. This is universally considered a very valuable specimen of this great pupil of the great Horace Vernet.

HILL, J. H. New York.

80

48. DISTANT VIEW OF NEW YORK.

This view is taken from the house of J. G. Gregory, and embraces New York, Steven's Point, Hoboken, and the Narrows, with Staten Island.

CHURCH, F. E. New York.

495

49. LANDSCAPE—Mount Desert Island.

Buyer

COLE, T. New York.

45

50. SKETCH.

CHAPMAN, J. G.

51. MADONNA DEL SACCO, by ANDREA DEL SARTO.

A copy of the famous picture in the Convent of the Padri Serviti at Florence, painted in 1525 for ten crowns. Mentioned with praise by VASARI. The figures on the lower part of the frame are the arms of the monastery. The head is a copy of Andrea's portrait of himself in Florence.

BODDINGTON, E. Jun'r. London.

52. ON THE RIVER THAMES. }
 53. ON THE RIVER LODDON. } (*A pair.*)

Two pleasing small pictures of true English scenery.

BLONDELL. New York.

54. FEMALE HEAD.

BELLOWS, A. F. New York.

55. THE BY-PATH.

BECKER, CARL. Berlin.

56. THE ANNOUNCEMENT.

BEAUME, JOSEPH. Paris.

57. MOSES.

A grand treatment of this interesting Biblical subject. The figure of Pharaoh's daughter is drawn with a chasteness and elegance almost bordering on the purity of sculpture—while all the surroundings and general tone are in admirable keeping with the sublimity of the subject.

DE LA CROIX, EUGENE. Paris.

58. DANTE AND VIRGIL CROSSING THE STYX.

This picture is a sketch of the one in the Louvre, considered the most famous picture of this the most famous painter (especially colorist) of France. The figures in the water are those undergoing what—in pagan mythology—corresponds to our ideas of purgatory.

ACHENBACH, ANDREAS.

59. MARINE VIEW.

A picture of great power and beauty, condensed into a small space, and possessing the best characteristics of this first of German landscape painters.

CANTINEAU. Antwerp.

60. CHIPS OF THE OLD BLOCK.

BROWN, J. G. New York.

61. SKETCH OF A CHILD.

CHAPLIN, CHARLES JOSUAH. Paris.

62. "OUR FATHER."

A perfect little gem, of great power and feeling, rivalling the best efforts of P. Ed. Frere. The devotion depicted in the face of the little girl, and her attitude are beautifully expressive.

KENSETT, J. F.

63. THE WHITE MOUNTAINS.

The sun is setting lurid in a misty autumn evening, while, high up, there are a few clouds edged with the last bright ray, and from beneath a winding river gives back the farewell glances of the departing sun.

TANNEUR, PHILIPPE. Paris.

64. SINOPE.

This is the name of a very ancient Turkish seaport town on the Black Sea, in Asia Minor, said to be the birth-place of DIOGENES, the Cynic. The Russians bombarded it on the 30th Nov., 1853, and destroyed the Turkish fleet, thus inaugurating the Crimean war. The picture represents a fight there between a Russian and a Turkish man-of-war. It is pronounced a noble work of the kind.

BERCHERE, NARCISSE.

65. A CARAVAN IN ASIA.

DÜVERGER, THEOPHILE EMANUEL.

66. THE NEW CAP.

CARY, W. M. New York.

67. STUDY OF A CALF.

BROWN, G. L. New York.

68. VENICE BY MOONLIGHT.

A moonlight scene, representing the well known Piazzetta di San Marco and the famous Lion of St. Marc; the Ducal Palace on the right, the Lagoons and San Georgio on the left. In the opening on the right, between the Ducal Palace and the next building, is the "Bridge of Sighs."

HICKS, THOMAS. New York.

69. JOSEPH AND HIS BRETHREN.

TILTON. Rome.

70. TEMPLE OF PÆSTUM.

These beautiful ruins—the finest existing architectural remains of Græco—Roman magnificence—occupy the site of the ancient city of Lucania, now an uninhabited plain near the shore of the gulf of Salerno. A charming picture, which fascinates the more it is looked at.

HERRING, J. F. London.

71. FARM YARD IN NORTHUMBERLAND.

A very fine specimen of this great national painter of the English Race-course, who, for over forty years, has taken the portraits of the principal winners.

BRETON, JULES ADOLPE. Paris.

72. THE VILLAGE PERAMBULATOR.

A very pleasing and thoroughly french picture, It is a simple village scene, showing what skilful design and good coloring can make, out of the plainest materials, in the hand of a consummate artist.

BOUGHTON, G. H. New York.

73. THE AMBUSH.

BODDINGTON, H. J. London.

74. ON THE RIVER DEE, Cheshire.

One of the purest specimens of English landscape, by one of England's most truthful and effective landscape painters. The time chosen is an *Autumn Morning*; and the artist has shown, with wonderful fidelity, that dreamy quietude and softness, so peculiar to English inland scenery.

MORSE, PROF. S. F. B. New York.

75. PORTRAIT OF THORWALSDEN.

This portrait of the famous Danish sculptor was painted from Nature, by Morse, while studying art in Rome. It has a double value from the renown since achieved by the artist in the world of science.

FRÈRE, EDOUARD PIERRE. Paris.

76. THE WASHERWOMAN.

DUVERGER, THEOPHILE EMANUEL. Paris.

77. MUSIC STEALING.

A good sample of those thousands of *genre* pictures produced year after year in Paris, charming in idea and color.

ELLIOTT, C. L. New York.

78. THE CAVALIER.

A bold and masterly study.

JENKINS. London.

79. PORTRAIT OF BENJAMIN WEST, Pres't R. A.

ETTY, WILLIAM. R. A. London.

80. STUDY.

A small picture, but remarkable for that fine flesh tinting and powerful coloring peculiar to all the works of this great artist—in his close studies of the life school, which he frequented to the last.

JACOBSEN, S. Dusseldorf.

81. WINTER VIEW NEAR DUSSELDORF.

DIAZ DE LA PENA. Paris.

82. A WOODLAND SCENE.

A very fine sketch by one of the most popular artists in Paris.

KAUFFMANN, ANGELICA. Coire, Switzerland.

83. THE INSPIRATION OF SHAKSPEARE.

This was painted in London about 1770.

CHAPMAN, J. G. Rome.

84. BAY OF GENOA.

85. MADONNA AND CHILD, by MURILLO, (Copy.)

This is from the splendid original in the Corsini Palace, Rome, said to be the *only* picture of Murillo in that city.

TROYON, CONSTANT. Paris.

86. LANDSCAPE WITH CATTLE.

One of the finest pieces of an artist who is justly considered the first of cattle painters, after Rosa BONHEUR, and his works stand well in comparison even alongside of hers. So splendid are the landscapes in which this painter sets his cattle that it is questioned by many if landscape does not constitute his chief claim to fame.

VERBOECKHOVEN, EUGENE. Brussels.

87. LOCH LOMOND.

Universally considered one of the most perfect and faultless specimens of this artist.

LANG, LOUIS. New York.

88. A SEWING SOCIETY.

A "Dorcas Society" where, as usual, though like Dorcas, "full of good works," the "Society" seems a considerable attraction. The faces are chiefly portraits.

STAIGG, R. M. New York.

89. A BOY'S HEAD.

5229, no
1000
210
LEUTZE, E. New York.

90. LADY GODIVA.

91. PORTRAIT OF E. LEUTZE.

GLASS, J. W. New York.

430
92. BATTLE OF NASEBY.

This painting represents Cromwell and Fairfax examining prisoners after the decisive battle of Naseby. The figure on horseback, to the left, is Lord Fairfax. In front, standing up, is Oliver Cromwell. In the centre are Lord and Lady Ashley. In the background, on the right, is the King's carriage, and beside it are the ladies of the Court. Many of the characters are likenesses by Vandyke.

CRABEELS, S. H. Antwerp.

170
93. FAIR AT ANTWERP.

A most amusing and interesting picture, thoroughly Flemish, and a perfect transcript of life. The more it is studied the better it repays examination, in the minutest particular.

ACHENBACH, ANDREAS. Dusseldorf.

94. ROTTBERG ON THE RHINE.

A singular effect of sunset and moonlight combined; very simple and full of quiet sentiment. The Castle is low on the Rhine, and seldom visited.

BARWELL, F. B. London.

450
95. ADOPTING A CHILD.

A favorable specimen of the work of a so-called pre-Raphaelite artist. The picture tells its own story. John Ruskin, in his notes on the Royal Academy (London) Exhibition of 1857, bestows high praise on this picture.

789

25389.00
60.
HILGERS, CHARLES. Dusseldorf.

96. WINTER.

DOUGHTY, Thos. New York.

40
97. VIEW NEAR DELAWARE GAP.

VERBOECKHOVEN, EUGENE.

540 f
98. SHEEP.

This little gem contains all the best characteristics of the artist.

SOYER, PAUL.

110
99. THE CAREFUL GRANDMOTHER. .

DURAND, A. B. New York.

100. SUMMER.

900
A very valuable picture, which, in color and arrangement, reminds one strongly of Claude Lorraine's best efforts. It may be questioned if a more faultless and pleasing painting ever emanated from this patriarch of American landscape.

JACQUES, C. Paris.

315
101. THE FARM YARD.

One of the finest productions by this unrivalled delineator of Poultry. He is the most popular artist in France, in his particular line of art, and is to the Paris "*Illustration*" what HARRISON WEIR is to the "*Illustrated London News*."

10
60
102. ADORATION OF THE SHEPHERDS—after Veronea.

103. TITIAN'S ASSUMPTION OF THE VIRGIN. Venice.

MAY, E. H. Paris.

192
260
104. A GREEK SLAVE.

105. PORTRAIT OF ALPHONSE D'AVAILOS AND HIS MISTRESS.

SCHALCK, ERNST. Frankfort.

106. WAGONER'S DEPARTURE.

VELASQUEZ.

107. DRINKING SCENE.

GRAY, H. P.

108. STUDY OF A HEAD.

109. PORTRAIT OF H. P. GRAY.

GRAY, H. P.

109½. BASSANIO AND PORTIA—Casket Scene.

J. W. GLASS. New York.

110. SAFE!

The trooper is supposed to have been pursued, and to be looking back, in safety, across the valley he has just passed.

HALL, GEORGE H.

111. MEPHISTOPHELES.

112. TRIBUTE MONEY, (Titian, copy.)

ROBERT-FLEURY, JACOB NICHOLAS. Paris.

113. THE DIAMOND STUDS.

E. H. MAY.

114. MADONNA, (after Murillo.)

115. COPY OF TITIAN'S ENTOMBMENT.

3485/1
GREEN, JOSIAH. Paris.

150.— 116. MOTHER AND BOY.

55— 117. ZOUAVE.

GUERARD, AMÉDÉE. Paris.

31. 118. PARIS LIFE.

TERRY. Rome.

withdrawn X 119. PORTRAIT OF J. G. CHAPMAN.

ROFFIAEN & VERBOECKHOVEN.

1900. X 120. SCOTLAND.

EASTMAN JOHNSON.

withdrawn X 121. CROSSING THE BROOK.

MÜLLER, MORTON. Dusseldorf.

450. 122. LANDSCAPE.

A very powerful and effective picture, full of the boldest massing and coloring. In tone and feeling it reminds one of ROUSSEAU's works, and would not be unworthy of the pencil of that great master.

bulgate + NYHOFF. Dusseldorf.

350 123. VIEW IN THE UPPER INN THAL.—Tyrol.

A fine representation of the sublime scenery of the Tyrolese Alps.

DUVERGER, THEOPHILE EMANUEL.

450. 124. GRANDMAMMA IS ILL.

J. G. Chapman

PILOTY of Munich.

125. RIENZI.

A grand picture in the German style. The scene represents the first appearance of NICHOLAS DI RIENZI when, arrayed in the extravagant costume which was a part of the charlatanism that tarnished the nobleness of his career, he harangued the nobles and people, in presence and under the protection of the Bishop of Orvieto, Vicar of CLEMENT VI. (See *Bulwer's* "Rienzi, or last of the Tribunes.")

PRIVEZ, AUGUSTE. Paris.

126. THE MOTHER.

The first picture painted by the artist, and thought in Paris a great success. The manner recalls Raphael and Leonardo in their peculiarities.

MINTHROP. Dusseldorf.

127. THE YOUNG BACCHANALIANS.

This original *pencil* drawing, by one of the first delineators of form in Dusseldorf, is universally considered a wonderful production. The endless variety of attitude and exuberance of invention are quite surprising and will repay the closest scrutiny.

LEE, R. A. F. R. London.

128. TAW VALE—NORTH DEVON.

A masterly picture, which gives as good an idea of true English scenery as can be conveyed to canvass.

GALLAIT, LOUIS. Brussels.

129. THE LAST HONORS PAID TO COUNTS EGMONT AND HOORN.

These two noblemen were beheaded at Brussels in 1568, by order of the Duke of Alva, who had been sent over by Phillip II. of Spain, and the Inquisition to suppress Protestant movements in the Low Countries, which the two victims were suspected of assisting. Egmont was a true and brave soldier, who had won hard honors in the armies both of Phillip and his great predecessor, CHARLES V. It is questionable if any work of this great artist, at all approaching this in value, can be found on this continent.

BIERSTADT, A.

129½. LAKE TAHOE, CALIFORNIA.

GILLARD, WILLIAM. Dublin.

130. THE NEW SUIT.

This is one of those truthful scraps of nature which pleases the more it is examined.

CROPSEY, J. F.

131. INDIAN SUMMER.

This is a scene near Newburgh, on the Hudson, looking up towards the Highlands, and taken, as its name indicates, at that beautiful season so exquisitely sung by Longfellow, and which is justly considered the glory of our American climate.

LAMBINET, EMILE.

132. THE DUCK POND.

FRÈRE, EDOUARD PIERRE. Paris.

133. THE YOUNG HOUSEKEEPERS.

STONE, W. O. New York.

134. CHILD'S HEAD.

GIFFORD, S. R. New York.

135. LAKE SINOPEE.

GIGNOUX, R. New York.

136. DISMAL SWAMP—Virginia.

MONGINOT, CH. Paris.

137. THE INFANT BACCHUS.

A very effective sketch, freely and boldly painted in masses, in the style of this popular master.

ULYSSE, JEAN JUDE, Paris.

138. THE DUEL.

A very fine painting, rich in color and beautiful in drawing, telling its painful story most effectively.

VERBOECKHOVEN, EUGENE.

139. DOGS.

This remarkable little specimen, in a style quite unusual with this renowned artist, proves him as great an adept in painting dogs as sheep.

NOTE.—The following two paintings have been forwarded to Paris, having been selected for the great Exposition, and are under the charge of Mr. S. P. Avery, Agent of the Government. The "Source of the Susquehanna" is insured for \$3,000, and the "Old Kentucky Home" for \$10,000. These paintings are now offered for sale, to the highest bidder, with the understanding that the purchaser shall receive the insurance money in case of loss, and in every way occupy the position of the present owner and contributor, who will convey to the purchaser a full title of ownership. These two splendid works of art, being so well and favorably known as features of this collection, the Proprietor has thought it advisable to offer them for sale with the remainder. They are both guaranteed to be in the most sound and perfect condition.

MIGNOT, L. R. New York.

140. THE SOURCE OF THE SUSQUEHANNAH.

A grand production and most powerful *American* landscape. Others may paint what may be termed cosmopolitan scenes, but here the artist has dipped his brush in the "colors of America," stern and rough-hewn as her face is and hard as a sculpture in bronze, but none the less true to nature.

JOHNSON, EASTMAN. New York.

141. OLD KENTUCKY HOME.

A faithful and charming picture of domestic life in the "South," one which will be feelingly recognized by many, and yearly increase in historic value as time speeds us onward from the "days gone by." This is the artist's masterpiece.

E. H. MAY.

142. THE FALCONER, (after Couture.)

143. THE LISTENERS, (" Luminais.)

ROUSSEAU, THEODORE. Paris.

144. LANDSCAPE. LANDES.

This is a wonderful picture by the oldest and best of living landscape painters in France, which can show but few landscapes like it. This painting has extraordinary value, from the fact that Rousseau's works are rare; and as they are usually of small size, this is supposed to be one of the largest in existence.

J. L. GEROME.

145. A TURKISH SOLDIER SMOKING HIS CHIBOUCK.

HESS.

146. CHASTITY.

